



PROFILE



Bouncing Ideas Off Artist Nick Hornby

By Jack Phillips

Nick Hornby is a self confessed workaholic. When he is not chipping away at a block of plaster, polishing a bust or sketching on scraps of paper, he is curating shows all over the globe. His work is rich and hard, often using angles and geometric shapes to create objects of intrigue. His style is attune to that of Frank Stella, not only in its appearance but in the personality he injects into each individual piece.

Nick is set for a big year and will soon be heading off to New York for a series of shows, collaborations and art fairs. I caught up with him to discuss his ethos and get an insight into how his work comes into being.

You describe yourself as a 'sculptor' but given the expansive term, how would you describe your practice in more detail?

Like many artists, I am dyslexic. Before my GCSE's I did a psychological profile to see the scale of my problems... and it showed I had worse than average reading and spelling, but better than average 3D perception. So I guess that is why. I am inherently predisposed to engage more with forms than words. And so I love Borromini, Bernini, cars, boats, trees, flowers, shiny surfaces, acute angles, arches, holes.... I love the object themselves. Its also putting forward my position - stating the case for the formal slightly above the conceptual.

Where do you draw inspiration for your work?

Books and shows are starting points, but the main inspiration comes in conversation... I find when I'm having to talk to people - bouncing off them, making things up off the cuff - if a little caffeinated or drunk, then somehow there's a blind spontineity which triggers a chain which culminates in an idea. I take that idea and draw it, CAD it, scale it, fiddle it, read around it, cast it. I literally have a back of an envelope drawing from a concert last summer which contains the starting points for most of the last years's work.

Is it important for viewers to interact with your work?

I'm not sure "interact", I don't want them to poke it expecting something in return, but yes the work has to reach an audience. I think I've said this before - but I make things as touchstones, they represent my understanding of the world - and I want to see other people's understanding so I can compare mine to theirs. I guess its like a rather long winded way to collect data and do surveys. Metaphorical banister rails.

You recently exhibited some collaborative work with painter Sinta Tantra at One Canada Square. What was the public reaction?

Sinta's friends enjoyed the shapes and my friends enjoyed the colours.

You continue to travel back and forth to New York. How does London and New York differ in terms of a cultural 'scene'?

Yes - I'm heading out to NY this thursday for a couple of weeks. I know its a cleche to say this - but I'm really not part of the London scene. I'm at a point in my life where It my job now to just keep my head down and do the work. My connection to New York started with a large commission from very early in my career for a huge sculpture in the lobby of a hotel on 5th Ave (Andaz) and now is cemented by working with Churner and Churner Gallery. The gallery is a real gem - a tiny space in the heart of Chelsea with an uncompromising program coupled with filming screenings and talks.

What does 2013 have in store for the artist Nick Hornby?

For those going to Freize NY, I am showing work with Churner and Churner at NADA Booth #610, opening friday 10th May. In London on the 15th is the Drawing Room Bienalle





Auction - a great event with a lot of inexpensive works, and on the 16th a talk by five artists held in Lily Jencks's installation "Pulsating Forms." My friend and collaborator, Sinta Tantra is unveiling a new commission for RBS in Holland Park with a lunch event on the 22nd May.

Later in the year - I have a solo show at Cherner and Cherner, NY opening 19th September and soon after I am in a really interesting show at the Museum of Art and Design New York called "Out of Hand, Materializing the Postdigital."

Then - 2015 - I've just signed a deal on an amazing project - with half a million units....! watch this space!

If Nick Hornby was a mythical creature, what would it look like, what would it do?

Ravens and Coyotes were the liminal ones I think. Perhaps one of those - but Im' not sure they're mythical per se. Griffin's were monogamous and adopted by various people (the greeks, literature, christians, football mascots etc) - I like that idea. But in truth - I've no appetite to be half this and half that -- I find its hard enough keeping a grip of reality with all the different facets of the art world -- from sanding to courtship... so I think I'd rather keep to 5'9" and my feet firmly on the ground.

<http://www.nickhornby.com>

(H&D)

